DOCUMENT RESUME

ED 071 972 SO 005 272

AUTHOR Silkebakken, Dennis L.
TITLE Band II, Music: 5623.50.
INSTITUTION Dade County Public Schools, Miami, Fla.
PUB DATE 71
NOTE 19p.; Authorized Course of Instruction for the Quinmester Program

EDRS PRICE MF-$0.65 HC-$3.29
DESCRIPTORS *Bands (Music); Course Content; Course Objectives; Curriculum Guides; *Music; Music Activities; *Music Education; Music Reading; Music Techniques; Resource Guides; Secondary Grades; Task Performance
IDENTIFIERS Florida; *Quinmester Program

ABSTRACT

This quinmester course of easy-to-medium difficulty is recommended for pupils who have had band or have demonstrated satisfactory proficiency on an instrument. Emphasis for both musicianship and performance is placed on intonation, phrasing, sight-reading, and instrumental technical facility, as well as responsibility of the individual to the total group. Opportunities are given for performance in concert. Course content stresses the development of performance skills in logistics, tone, pitch, articulation, interpretation, rhythm, chromatic scales, major scales and chords, forms, and musical vocabulary. Pupils will also acquire a broad picture of the major periods in music history and become familiar with the major forms, stylistic characteristics, and major composers of each period. Course procedures, strategies, and suggested learning activities are arranged in weekly periods, with every piece of music selected for specific musical purposes. Resources for students and teachers, and a selected music list is included. (SJM)

FILMED FROM BEST AVAILABLE COPY

ED 071972

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SP005272

BAND II

COURSE NUMBER: 5623.50

MUSIC

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

ED 071972

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY

BAND II

COURSE NUMBER: 5623.50

MUSIC

Written by

Dennis L. Silkebakken

for the

DIVISION OF INSTRUCTION
DADE COUNTY PUBLIC SCHOOLS
Miami, Florida
1971

DADE COUNTY SCHOOL BOARD

Mr. William Lehman, Chairman
Mr. G. Holmes Braddock, Vice-Chairman
Mrs. Ethel Beckham
Mrs. Crutcher Harrison
Mrs. Anna Brenner Meyers
Dr. Ben Sheppard
Mr. William H. Turner

Dr. E. L. Whigham, Superintendent of Schools
Dade County Public Schools
Miami, Florida 33132

Published by the Dade County School Board

Copies of this publication may be obtained through

Textbook Services
2210 S. W. Third Street
Miami, Florida 33135

I. COURSE TITLE

Band II

II. COURSE NUMBER

5623.50

III. COURSE DESCRIPTION

Instruction in performance of standard band literature of easy -to-medium difficulty. Emphasis is placed on intonation, phrasing, sight-reading, technical facility on the instrument, as well as responsibility of the individual to the total group. Opportunities are given for performance in concert. This program is for pupils who have had Band, Junior or who can demonstrate proficiency on an instrument that is satisfactory to the instructor.

IV. COURSE ENROLLMENT GUIDELINES

A. Musicianship

1. The pupil will determine the basic metric pattern of selected played examples.
2. The pupil will count and clap the rhythm from a written example. (Whole notes, half notes, quarter notes, eighth notes, sixteenth notes, all rests, dotted notes and triplet figures.)
3. The pupil will discover the principle rhythmic motive which is used repeatedly in a composition and select it from a number of written alternatives.

4. The pupil will take rhythmic dictation. (Eight bars - including all combinations listed above.) All examples will be in common time and cut time.
5. The pupil will relate a familiar melody to the appropriate scale.
6. The pupil will select the appropriate graphic representation of a melody from a number of written alternatives.
7. The pupil will select the correct written melody after hearing it played.
8. The pupil will be able to identify chord tones and the following nonharmonic tones by eye and by ear; passing tones, neighboring tones, appoggiaturas, suspensions, and anticipation.
9. The pupil will be able to identify the following cadences by eye and by ear; authentic, half, plagal, deceptive.
10. The pupil will be able to spell all the triads in the following Major keys: C, F, G, B flat, A, A flat, and E. He will also be able to spell the primary triads in the following Major keys: D flat, G flat, B, and F sharp.
11. The pupil will know the key signatures of all Major and minor keys.
12. The pupil will be able to sing the root, third or fifth when the instructor plays a triad on the piano (Major, minor, diminished, and augmented triads to be used)
13. The pupil will be able to identify all intervals by eye and by ear.

14. The pupil will acquire a basic knowledge of the following musical forms:

    a. Fugue

    b. Sonata allegro

15. The pupil will acquire a basic knowledge of the musical characteristics of the Romantic Period. Assessment is to include recognition of selected compositions from a list provided.

B. Performance

1. The pupil will demonstrate the correct breathing procedure used in wind instrument playing.
2. The pupil will sustain a tone for 45 seconds (30 seconds for basses and flutes)
3. The pupil will demonstrate the proper playing position for his particular instrument.
4. The pupil will demonstrate the proper embouchure for his particular instrument.
5. The pupil will play from memory the following major scales and the three forms of their relative minor scales; C, F, B flat, D, E flat, A, A flat, D flat, E and B, two octaves up and down at MM quarter note equals 160.
6. The pupil will play arpeggio exercises in each of the above keys at MM quarter note equals 160.
7. The pupil will play a chromatic scale the full standard range of his instrument up and down in eighth notes at MM quarter note equals 160.

8. The pupil will play two octave scales (Major and minor) in eighth notes at MM quarter equals 160. Each of the following types of articulation are to be used:
   a. Natural attack
   b. Slur 2, staccato 2
   c. Staccato 2, slur 2
   d. Slur 3, staccato 1
   e. Staccato 1, slur 3
   f. Slur 4, staccato 4
   g. Staccato 1, slur 2, staccato 1
   h. Slur 2, staccato 1, slur 3, staccato 2.
9. The student will perform by clapping, counting, and playing, any rhythmic pattern found in the Rothman Rhythm Book. All exercises will be in common time and cut time.
10. The pupil will transpose simple melodies down one step and up one step.

VI. COURSE CONTENT

A. Development of Performance Skills

These fundamentals are stressed continously until they are mastered, then continue to develop concurrently with musical concept development.

1. Logistics: Care and cleaning of the instrument.
2. Tone:
   a. Posture and instrument position
   b. Breath support and control of air stream

c. Proper embouchure development

d. Achieving the characteristic sound of the instrument

e. Listening to live and recorded examples.

3. Pitch:

a. Tuning the instrument

b. Inherent intonation deficiencies (Acoustical problems)

c. Ear training and careful listening habits

d. Alternate fingerings

4. Articulation:

a. Proper use of the tongue (placement, shape, combination with air stream)

b. Slurring

c. Staccato

d. Marcato

e. Legato

5. Interpretation:

a. Phrasing

b. Accents (written and unwritten)

c. Spacing

d. Dynamics

e. Style

f. Historical considerations

6. Literature

Pupils will acquire a broad picture of the Major periods in music history and become familiar with the major forms, stylistic characteristics, and major composers of each period.

7. Rhythmic drills:

   a. Counting systems: feet tapping, clapping.

   b. Subdivision of the beat, tapping of subdivisions.

   c. Rhythmic sightreading

8. Chromatic scale:

   Pupils will develop skill in performing, notating, and hearing chromatic passages and scales.

9. Major scales and chords:

   Pupils will develop skill in notation, hearing and performing major scales and chord patterns.

10. Minor scales and chords:

    Pupils will develop skill in hearing and performing the three forms of the minor scales and minor chords

11. Forms:

    Pupils will continue to develop skill in identification of:

    a. Motives

    b. Phrases

    c. Cadences

    d. Two-part form

    e. Three-part form

    f. Standard march form

    g. Ostinato form

    h. Passacaglia form

    i. Fugue form

    j. Sonata form

12. Musical Vocabulary:

Pupils will enlarge their musical vocabularies and improve pronunciation of foreign words and phrases.

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

These are to be suggestions for the use of the teacher, not to be considered mandatory. Some are given in section VI. Every piece of music used should be selected for specific musical purposes, which should be explained in the teacher's guide.

FIRST WEEK

A. Review the proper posture and playing positions of all instruments.

B. Rhythmic Training

1. Rothman Rhythm Studies pp. 61-63

2. Rhythmic Dictation. Exercises taken from rhythm book and current literature.

C. Ensemble Drill Book Sec. 2 No. 12

(E flat Major and c minor scales) All scales and accompanying arpeggios to be memorized.

D. Ensemble Drill Book Sec. 5 No. 12

(E flat Major arpeggio exercises)

E. Lazarus-Concone Nos. 14-15

a. Staccato and slurred eighth notes and 16th notes

b. Accent, staccato and slur

F. Introduction to the music of the Romantic period

1. Similarities in current musical practices.

2. Recordings and live performances.

SECOND WEEK

A. Rhythmic training

1. Rothman Rhythm Studies pp. 64-66

2. Rhythmic Dictation: exercises taken from rhythm book and current literature.

B. Scales and arpeggios

1. Ensemble Drill Book Sec. 8 Form 1 and 2

Scale exercises in E flat - use different articulations

2. Ensemble Drill Book Sec. 3 No. 6

Chromatic Exercises beginning on E flat.

C. Lazarus-Concone Nos. 16-17

1. Dotted 8ths followed by 16th, staccato and slurred

2. Dotted 8ths followed by 16th, accent, staccato and slur.

D. Ear Training

1. Sightsinging Complete

Unit 1: Melodies containing no leaps- scale patterns

Nos. 1-3. Use following procedure:

a. Use scale numbers, syllables, or letter names

b. Use scale numbers, syllables or letter names while tapping the meter with the hand.

c. Use scale numbers, syllables, or letter names while conducting with the hand and arm.

THIRD WEEK

A. Rhthmic Training

1. Rothman Rhythm Studies pp. 67-69

2. Rhythmic Dictation: exercises taken from rhythm book and current literature.

B. Scales and arpeggios

1. Review of E flat Major and all minor scales from memory.

2. Ensemble Drill Book Sec. 2 No. 5

(D Major and b minor Scales)

3. Ensemble Drill Book Sec. 5 No. 5

(D Major Arpeggio Exercises)

C. Lazarus-Concone Nos. 18-19

1. Accent, staccato, slur and syncopation

2. The appoggiatura or long grace note.

D. Ear Training

1. Sightsinging Complete

Unit I: Nos. 4-6

E. Introduction to Sonata Allegro Form

F. Continuation of the Study of Romantic Music

FOURTH WEEK

A. Rhythmic Training

1. Rothman Rhythm Studies pp. 70-72

2. Rhythmic Dictation. Exercises taken from rhythm book and current literature.

B. Scales and Arpeggios

1. Ensemble Drill Book Sec. 8 form 3 and 4

(Scale exercises in D Major. Use different articulations)

2. Ensemble Drill Book Sec. 3 No. 5

(Chromatic Exercises beginning on D)

C. Lazarus-Concone Nos. 20-21

1. The acciaccatura, or short grace note

2. The appoggiatura and acciaccatura

D. Ear Training

1. Review aural recognition of the following intervals:

(Major 3rd, minor 3rd, Perfect 5th, perfect 4th, octaves and unisons)

2. Sightsinging Complete

Unit 1: Nos. 7-9

E. Continuation of the study of Sonata Allegro Form

F. Continuation of the study of Romantic Music.

FIFTH WEEK

A. Rhythmic Training

1. Rothman Rhythm Studies pp. 73-75

2. Rhythmic Dictation: exercises taken from rhythm book and current literature.

B. Scales and Arpeggios

1. Review of E flat Major and relative minor scales

2. Review of D Major and relative minor scales

3. Ensemble Drill Book Sec. 2 No.11

A flat Major and F minor scales

4. Ensemble Drill Book Sec. 5 No. 11

A flat Major arpeggio exercises

C. Lazarus-Concone Nos. 22-23

1. The trill or shake (long)

2. The trill or shake (long and short)

D. Ear Training

1. Practice singing intervals in diminished chords, Major and minor sevenths included.

2. Sightsinging Complete

Unit 11: Melodies containing easy skips. Nos. 1-5

E. Continuation of the study of Sonata Allegro Form

F. Continuation of the study of Romantic Music

SIXTH WEEK

A. Rhythmic Training

1. Rothman Rhythm Studies

Review of all materials from the beginning of the book, this time count everything in Cut time pp. 1-5.

2. Rhythmic Dictation: concentration on examples in cut time.

B. Scales and arpeggios

1. Ensemble Drill Book Sec. 8 form 5 and 6

Scale exercises in A flat using different articulations

2. Ensemble Drill Book Sec. 3 No. 11

(Chromatic exercises beginning on A flat)

C. Lazarus-Concone Nos. 24-25

(The grupetto or turn)

D. Ear Training

1. Review singing intervals in diminished chords

2. Practice singing intervals in augmented chords

3. Sightsinging Complete Nos. 6-10

E. Continuation of the study of sonata allegro form

F. Continuation of the study of Romantic Music

SEVENTH WEEK

A. Rhythmic Training

1. Rothman Rhythm Studies

pp. 6-10: Cut time

2. Rhythmic Dictation: concentration on examples in cut time.

B. Scales and Arpeggios

1. Review

a. E flat Major and relative minors

b. D Major and relative minors

c. A flat Major and relative minors

2. Ensemble Drill Book Sec. 2 No. 6

A Major and F sharp minor scales

3. Ensemble Drill Book Sec. 5 No. 6

A Major arpeggio exercises

C. 29 Schantl Studies No. 1 and 2

Study of style and interpretation

1. Commodo

2. Marziale

D. Ear Training

1. Review singing intervals in augmented chords.

2. Sightsinging Complete Nos. 11-14

including two voice exercises

E. Continuation of the study of Sonata Allegro Form

F. Continuation of the study of the Romantic Period.

EIGHTH WEEK

A. Rhythmic Training

1. Rothman Rhythm Studies pp. 11-15: Cut time.

2. Rhythmic Dictation: concentration on examples in cut time.

B. Scales and arpeggios

1. Ensemble Drill Book Sec. 8 forms 7 and 8

Scale exercises in A flat using different articulations.

2. Ensemble Drill Book Sec. 3 No. 6

Chromatic exercises beginning on A flat

C. 29 Schantl Studies No. 3 and 4

Study of style and interpretation

1. Adagio molto

2. Allegro Moderato

D. Ear Training

1. Review writing and singing all intervals

2. Sightsinging Complete

Unit 1 part C: emphasis on scale steps

1, 3, and 5. Nos. 1-5.

E. Review of Sonata Allegro Form

F. Review of Romantic Music

NINTH WEEK

A. Rhythmic Training

1. Review of rhythm study sheets 60-75

2. Review of Cut time (pp. 1-10)

3. Review of rhythmic dictation

B. Scales and arpeggios

1. Memory check on all scales and arpeggios studied this quinmester.

2. Selected review from Ensemble Drill Book

a. Chromatic Studies

b. Articulation Studies

C. Review of Lazarus-Concone Studies

D. Ear Training

1. Review of all intervals and chords studied

2. Selected review form Sightsinging Complete

E. Review of Sonata Allegro Forms

F. Assessment

VIII. RESOURCES FOR STUDENTS

1. Ensemble Drill By Ramond Fussell-Schmitt, Hall McCreary Co., 1934.

2. Rhythm Studies by Jeel Rothman - JR Publications

3. Lazarus-Concone Studies, Selected and arranged by Harold W. Rusch-Belwin.

4. Sightsinging Complete by Bruce Benward- W.C. Brown.
5. 29 Schantl Studies Selected and arranged by E, P. Magnell- Belwin-

IX. RESOURCES FOR TEACHERS

1. Ensemble Drill by Ramond Fussell
2. Rhythm Studies by Jeel Rothman
3. Lazarus-Concone Studies selected and arranged by Harold W. Rusch.
4. Sightsinging Complete by Bruce Benward.
5. 29 Schantl Studies Selected and arranged by Elmer P. Magnell.
6. Instrumentals Music for Today's Schools by Robert W. House, Prentice Hall.
7. Instrumental Music by Wolfgang E. Kuhn, Allyn and Bacon.
8. The High School Band Dirctor's Handbook by Clyde Duvall, Prentice Hall.
9. Teaching Music in the Secondary Schools by Charles Hoffer, Wadsworth Publishing Co.
10. The Band Director's Guide by Kenneth Neidig, Prentice Hall.

SELECTED MUSIC LIST

1. German Dance	Beethoven - Gordon	G. Schirmer
2. Two Chopin Preludes	Chopin - Tolmage	Staff
3. Hansel and Gretel	Humperdink - Erickson	Belwin
4. Minuette, Sym. No. 29	Mozart - Tolmage	Staff
5. The Impressario Overture	Mozart - Barnes	Ludwig
6. Prelude and Processional	Saint-Saens - Elkus	Marks
7. Symphony in B flat (mo. 1 or 4)	Fauchet - Gillete	Whitmark
8. Sonatina, Op. 36, No. 1	Clementi - Isaac	Fisher
9. Egmont Overture	Beethoven	Band H
10. Die Meistersinger, exerpts	Wagner - Osterling	Ludwig
11. Military Overture	Mendelssohn	
12. Hymn of Brotherhood	Beethoven - Tolmage	Staff
13. Polovetsian Dance	Borodin - Gardner	Staff
14. Onward, Ye Peoples	Sibelius - Goldman	Galaxy
15. New World Symphony, Largo	Dvorak - Hawkins	Robbins
16. Symphony No. 2, Finale	Tchaikovsky - Erickson	EMB

X. Assessment

A. Teacher observation

B. Teacher contrived written tests

C. Teacher evaluation of performance, including sightsinging and playing of intervals and rhythms.

D. Pupil self-evaluation.